Emily Dickinson

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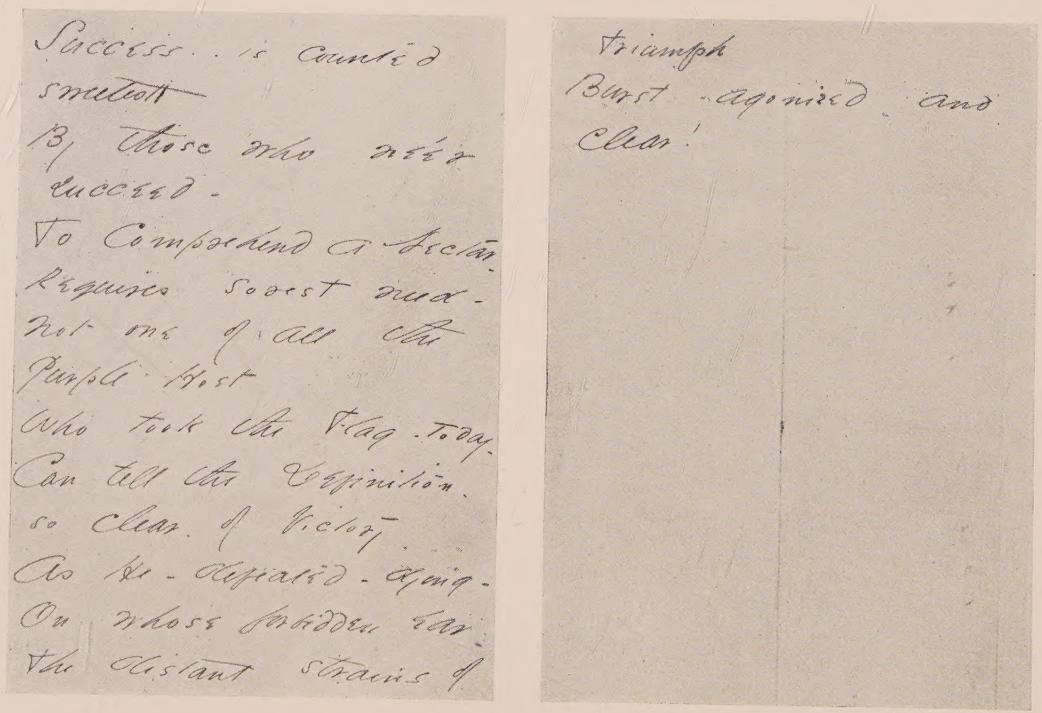

Success . . is counted
sweetest
By those who never
succeed.
To comprehend a Nectar
Requires sorest need.
Not one of all the
Purple Host
Who took the Flag . Today
Can tell the Definition.
so clear of Victory
As he - defeated - dying -
On whose forbidden ear
The distant strains of

Triumph
Burst - agonized and
clear!

FACSIMILE OF "SUCCESS" FROM THE GALATEA COLLECTION IN THE BOSTON PUBLIC LIBRARY

First published in "A Masque of Poets," Boston, 1878

EMILY DICKINSON

DECEMBER 10, 1830—MAY 15, 1886

A BIBLIOGRAPHY

WITH A FOREWORD BY

GEORGE F. WHICHER

"Funny to be a Century
And see the people going by,
I should die of the oddity,
But then I'm not so staid as he."

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NOTE

The work of collecting Emily Dickinson material for The Jones Library—with this Bibliography as a result—has revealed, among other things, two outstanding situations. The first is the very considerable number of newspaper and periodical articles written about Emily Dickinson and her contribution to American literature, and the second is the large printing of her poems in one form and another in response to public interest in her work.

The newspaper articles were, with very few exceptions, written as reviews of her books or the books about her. The articles in the periodicals, English, French, and American, are, to a large extent, biographical and critical. Beginning with the contributions by Miss Dickinson's early editors, Mrs. Mabel Loomis Todd and Thomas Wentworth Higginson, down to those by Richard Burton and Louis Untermeyer, the entire collection has value and interest to student and devotee alike.

Just forty years have passed since the printing of the "Poems," but the publisher's report shows a continuous demand and total printing of her various editions in England and America far beyond the general estimate. "The first edition of Miss Dickinson's 'Poems,' consisting of 500 copies, published November 12, 1890," writes Mr. Herbert F. Jenkins, vice president of Little, Brown and Company, "was quickly exhausted. The second edition of 380 copies was printed December 11th and the third edition of 500 copies on December 23d. Down to 1898 Roberts

Brothers printed 7,850 copies of the 'First Series,' and after taking the book over Little, Brown and Company printed 3,820 copies down to 1925, when it went out of print." Fifteen or more editions made a total of about 12,000 copies.

The Second Series, by the same editors, was published by Roberts Brothers in the autumn of 1891, in an edition of 960 copies. Three more editions, of 1,000 copies each, were printed during the same year. Roberts Brothers and Little, Brown and Company printed ten or more editions, making a total of about 7,500 copies.

An edition of 500 copies of the First and Second Series combined was published by Roberts Brothers late in the year of 1893. After a second printing of 500 copies in 1895 this edition went out of print.

The Third Series, edited by Mabel Loomis Todd, was published in the spring of 1896 in an edition of 1,000 copies. An additional 1,000 copies were printed on September 21st of the same year. A total of about 3,500 copies of this series was printed in three or more editions.

"The Single Hound: Poems of a Lifetime" was prepared for the press by Martha Dickinson Bianchi, the author's niece, in 1914, and an edition of 595 copies was published by Little, Brown and Company on September 19, 1914. The only additional printing was on October 29, 1915, and consisted of 293 copies.

"The Complete Poems," composed of the three Series and "The Single Hound," was published July 2, 1924, in an edition of 2,000 copies, followed by another edition of 1,000 copies on September 8, 1924, and 2,000 copies on November 3d of the same year. The total printings to date approximate 12,500 copies. A Pocket Edition of "The Complete Poems" was pub-

lished October 11, 1926, in an edition of 2,000 copies and an additional 1,000 copies were printed in 1928.

"Further Poems," edited by Martha Dickinson Bianchi and Alfred Leete Hampson, was published March 8, 1929, in an edition of 2,000 copies and there were five additional editions of 2,000 each, making a total of 12,000 copies printed to date. A Limited Edition of "Further Poems," 465 copies, was published March 16, 1929. Approximately over 50,000 copies of the various volumes of Emily Dickinson's poems have been printed and sold in this country alone since 1890. One should also take into account the acceptance of Emily Dickinson's poetry by the people of England, and the publication of at least six editions of her work in that country.

Acknowledgment is made to Little, Brown and Company for some of the information above and also for permission to print some of Emily Dickinson's poetry.

FOREWORD

A list of the writings about Emily Dickinson, approaching completeness more nearly than any yet compiled, reveals how surely she has become the "somebody" that she refused to be in life. Since the publication forty years ago of a first selection from her poems there have been many eager to tell her name to a widening circle of admirers. Though all this evidence of worldly success can add nothing to the triumph "too intrinsic for renown" that she must have realized in her soul's polar privacy, yet she would perhaps have felt a secret satisfaction—however hidden under expressions of ironical dismay—had she foreseen the amount of her public acclaim. At least we may be gratified for her sake, and poetry's, that her work is no longer in danger of being overlooked.

Her centennial year has been marked by numerous celebrations. It has also seen the publication of two full-length biographies, two volumes of reminiscences, a new edition of her poems, many articles and reviews, a bibliography more partial than the one here given, and a novel further exploiting as avowed fiction the family version of her thwarted love affair.

It is more reassuring to dwell upon the amount of attention that Emily Dickinson as person and poet has received than to investigate its quality,

as may now be done most conveniently in the large collection of material gathered by The Jones Library. A few competent writers have studied her life and mind with intuitive understanding, but the mass of comment constitutes a monument of critical ineptitude. Its vacillations are amusing. In the decade of the publication of her poetry, she was typically regarded as a nine days' wonder, piquant, daring, even verging on the sacrilegious; ten years later she was a "forgotten poetess." In 1915 a responsible historian of letters characterized her verse as lifeless and overrated; in 1922 a fellow-poet called it "perhaps the finest by a woman in the English language," and yet another enthusiast was found to quarrel with the word "perhaps." Her inadvertences and slipshod lapses have been soberly defended as beauties beyond the comprehension of the vulgar, and her name has been invoked to support the favorite predilections of her critics for movements in verse that she could never have heard of. All these judgments cannot be true; read *en masse* they cancel each other out, leaving vacuity.

And this vacuity tends to be filled by the romantic legend of Emily the Elusive.

"Others abide our question. Thou art free."

The intended compliment, however, is equivocal. Really elusive minds are those that society keeps shut up in institutions. Emily Dickinson, though she followed subtle ways, did not shrink from speaking her mind with fullness and precision. Her letters to her neighbors, in later life espe-

cially, were couched in a personal idiom often startlingly condensed and sometimes obscure, but her "letter to the world" was the clear message of a poet, not the mumbling of a pythoness. Like other sensitive and profound artists she felt language in the round, making words convey implications that are more than the sum of their meanings laid end to end; and in consequence her work may be glimpsed by readers in a variety of aspects. Her poetry is not the formal mask of a personality, but a living face vibrant with expressiveness. If any momentous facts about her are shrouded, the veil that has been so sedulously drawn over them, and latterly so seductively raised about the edges, was none of her devising. Though many looking into the well of her being have seen only the distorted image of their own desires, a free mind may discern beneath the surface her true form and substance. If it were not so, she would be a poet of no significance.

Instead of claiming her at once as a "mystic akin to Emerson" or "the feminine Walt Whitman," let us have the patience to study her own pattern. The simple and central fact about her is that she lived in Amherst during the middle years of the nineteenth century. This meant that she came into a Puritan heritage at the moment when it was becoming invalid. Edwards was dissolving in Emerson. The Puritan habit of mind remained with its amazing gift of inward seeking; but what had once been a quest across

the verge of consciousness to the feet of the Almighty had altered into a rather aimless tour of man's mental and moral nature. The old confidence in ultimates was waning fitfully. Emily Dickinson detected and distrusted the insincerity of conventional religious formulas, but the need of a faith was still strong in her. In certain moods, more frequently expressed in her letters than in her poems, she almost kindles to mystic rapture and leans eager-eyed toward heaven. At other moments she is frankly sceptical or derisive. As someone has charmingly put it, she delighted in being alternately God's child and God's little rascal. But she seldom reckoned so ill as to leave God out.

The larger and better part of her poetry, however, is psychological rather than religious or irreligious. We have few more candid and penetrating records of what Henry James has called "the landscape of the soul" than she has left us. In her preoccupation with states of consciousness, her exactitude of observation, her impersonal awareness of what she was personally undergoing, she reveals a genius in introspection remarkable even in New England. Other writers, such as Jonathan Edwards in his treatises on the will and the religious affections and Emerson in his musings on the sources of spiritual power, had trenched upon the same field, but always with ulterior motives. Emily Dickinson, on the contrary, was not concerned to demonstrate the sovereignty of God or the beneficence of Nature.

Her desire was simply to present a faithful, uncolored report of her mental experiences.

She was an instinctive artist. In her swift, breathless poems she found an instrument perfectly suited to her need, a form capable of containing with the utmost economy a single idea at a time. While Emerson was struggling to join "sentences like infinitely repellent particles" in the mosaic of his essays, thereby achieving an aesthetic *tour de force,* her hands grew deft in the finer "gem tactics" of her verse. Other critics besides Colonel Higginson have deplored the inexactness of her rhymes, as though a poet's main business were with the rhyming dictionary. She knew better. She was inattentive to superficial polish, but at a time when poetry was like furniture put together with putty, gilded, and heavily upholstered, she preserved in her writing the same instinct of sound workmanship that made the Yankee clipper, the Connecticut clock, and the New England doorway objects of beauty.

The most striking theme of her poetry is the Puritan theme of renunciation. It recurs again and again studied from many angles, sometimes clasped passionately to the heart, sometimes twirled ironically on a finger. No writer has so deeply and piercingly laid bare that quality in the New England character which enables it to invert suffering into a kind of joy, to welcome defeat for the sake of the increment thereby added to the soul, and to project satisfaction beyond the bounds of life.

Finally, her poetry is saturated with the atmosphere of the countryside where she lived. She is not a local poet in the obvious sense that Burns or Whittier are local. Alps, Chimborazo, and "Himmaleh" find a place in her verse to the exclusion of the Holyoke Range and Mount Tom. But the favorite characters of her poems are the bee, the breeze, and the butterfly of the Dickinson meadow and the birds and flowers of her garden. All the mutations of Connecticut Valley climate are recreated in her words. The boy who passes whistling, the dog with feet of "intermittent plush," the panoply of funerals are the common sights and sounds of her village. And from the "little toil of love" of her household routine she draws quaint and expressive symbols.

It is necessary to insist on the evidences of time and place in relation to Emily Dickinson because the accident of delayed publication has made her seem almost our contemporary. It is only by an effort that we remember that she belonged to a generation which had come of age before the Civil War and was to do its work in the decades immediately following. Word has gone round that New England then entered upon a period of cultural stagnation, a verdict that might be just if we took into account only the writers who flowered and faded with the age, the Higginsons and Helen Hunts who had their meed of contemporary applause. But we have learned that the best writers of the time worked unknown, and there is reason to revise our estimate. While the

Emily Dickinson's Birthplace and Home, Main Street
1830–1840, 1855–1886

Emily Dickinson's Home, Pleasant Street
1840–1855

democracy of America found its prophets in Whitman and Mark Twain, the other half of the American character, its power to analyze experience, to select and reject, in a word, its distinction, was maintained in the writing of two New Englanders, Henry Adams and Emily Dickinson. We cannot if we would leave them out of account. In intelligence and intensity it would be hard to match them by any other two figures in our literary history.

George F. Whicher

Amherst College.

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